

Reproducing, representing, copying, or recording an artwork inevitably involves an act of interpretation which can reveal neglected aspects of the original model while obscuring others. This may owe to the intentions of those making or requesting the copy or to the difficulties inherent in 'translating' from one medium to another. These problems affect artistic copies as much as documentary or scientific reproductions. Therefore reproductions (independently of the medium used) become a useful source for reconstructing the historiographic path of the work itself, something we may term its 'visual historiography': they document the ways in which a specific artwork has been observed and interpreted over time. Furthermore, while reproductions could arise in close connection with textual accounts of art literature and criticism, they sometimes actively influenced these sources' very formation. Considering these general methodological premises, the conference will examine the reproduction of Michelangelo Buonarroti's sculpture into different media, understood as evidence of the artist's 'visual historiography' from the 16th century to today. While representing sculpture in another medium often constitutes a challenge due to sculpture's three-dimensionality and its intrinsic relationship with space, Michelangelo's works raise additional problems due to the artist's particular way of engaging with materials, as he overtly exposed traces of his working process through the uneven treatment of surfaces and the use of fragmented or sketched elements according to the well-known poetics of the *non finito*. The translation of these aspects usually led to a necessary 'remediation' between original and copies. Thanks to Michelangelo's uninterrupted legacy and the wide range of visual documentation relating to his sculptures, now found all over the globe, the conference will consider the continuously transforming reception of Michelangelo's plastic works over time, from 16th century graphic and pictorial copies by artists such as Tintoretto to the diffusion of plasters in the ateliers at the time of Rodin; from the engravings published in 19th century journals to the 'scientific' photographic illustrations in books by Heinrich Wölfflin, Sigmund Freud and Erwin Panofsky; from video shootings in films by Luigi Moretti, Carlo Ludovico Ragghianti, and Michelangelo Antonioni to the worldwide exhibitions devoted to the Vatican *Pietà*.

Talks in English and Italian

Event online via Zoom, for participation you find the link here: <https://www.biblhertz.it/it/events>

CONCEPT AND SCIENTIFIC ORGANIZATION
GIULIA DANIELE, *Rome Art History Network*
DANIELE DI COLA, *Koninklijk Nederlands*
Instituut Rome
michelangeloimmateriale2020@gmail.com

IN COLLABORATION WITH
TANJA MICHALSKY *Bibliotheca Hertziana –*
Max Planck Institute for Art History
TRISTAN WEDDIGEN, *Bibliotheca Hertziana –*
Max Planck Institute for Art History

BIBLIOTHECA HERTZIANA – MAX PLANCK
INSTITUTE FOR ART HISTORY
via Gregoriana 28, 00187 Rome
MARA FREIBERG SIMMEN
freiberg@biblhertz.it
T: +39 06 69993 460

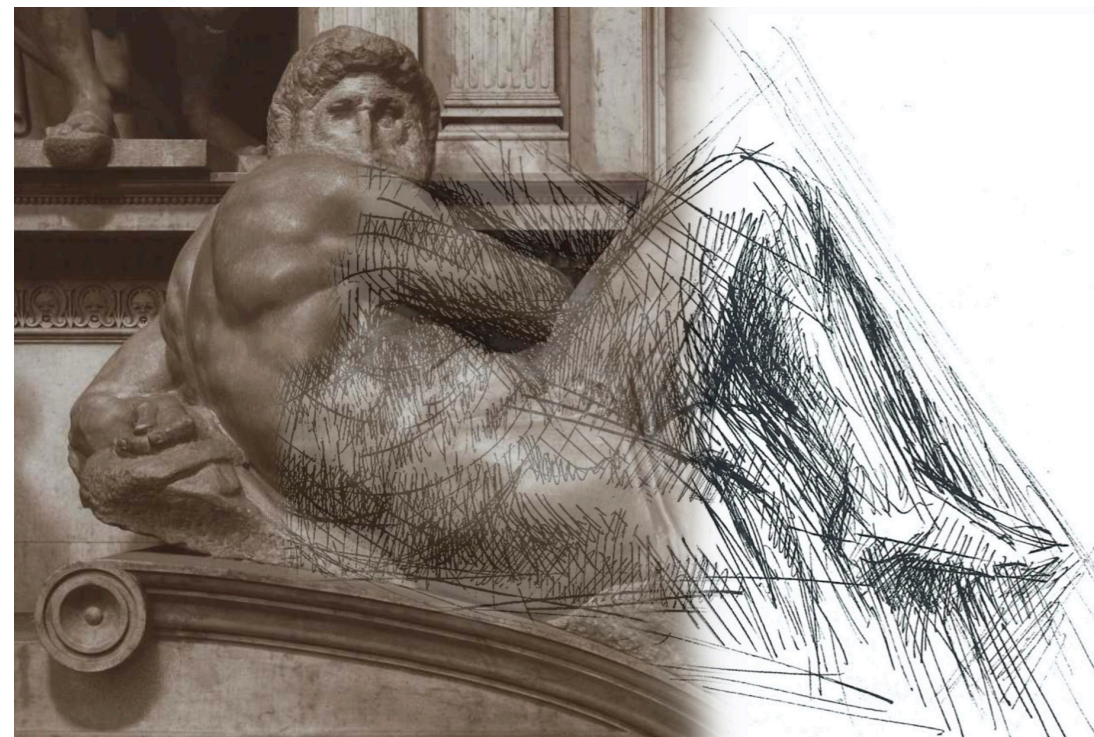
IMAGE
Montage: Michelangelo, *Il Giorno*, Florence,
S. Lorenzo, Sagrestia Nuova, Photo: Brogi,
with a drawing from H.G. Häußler, *Das Formge-*
heimnis Michelangelos, Stuttgart 1998.
Graphic project: Daniele Di Cola



(Im)material Michelangelo: Toward a Visual Historiography of Sculpture Between Reproduction and Art-Historical Enquiry

6th International Conference (Post-Doc)
by the Rome Art History Network (RAHN)

ONLINE, MAY 25–26, 2021



Tuesday, 25 May 2021

14.00 | Welcome
TRISTAN WEDDIGEN, *Bibliotheca Hertziana, Roma*

14.05 | RAHN welcome
ARIANE VARELA BRAGA, *Universität Zürich*
FRANCESCA PARRILLA, *University of Notre Dame, Rome Global Gateway*

14.10 | Introduction
GIULIA DANIELE, *Rome Art History Network*
DANIELE DI COLA, *Koninklijk Nederlands Instituut Roma*

SESSION I

Chair: TRISTAN WEDDIGEN, *Bibliotheca Hertziana, Roma*

14.25 | JORIS VAN GASTEL, *Universität Zürich*
Remediating Michelangelo. Tintoretto and the Sculptural Model

14.45 | VALENTINA BALZAROTTI, *Bibliotheca Hertziana, Roma*
Fortuna visiva e ricezione della *Pietà Bandini* nella pittura del secondo Cinquecento

15.05 | CAMILLA COLZANI, *Fondazione 1563, Torino*
La ricezione della scultura di Michelangelo nella Milano di fine Cinquecento:
il caso di Ambrogio Figino tra disegno e incisione

15.25 | discussion

15.45 | break

16.00 | LUCIA SIMONATO, *Scuola Normale Superiore, Pisa*
Tra esecuzione e percezione. Appunti italo-francesi di fortuna michelangiolesca
da Bernini a Carpeaux

16.20 | SARA VITACCA, *Université Paris 1 - Panthéon Sorbonne*
Michelangelo sul comò: bronzi, calchi e copie dall'artista negli interni dell'Ottocento

16.40 | discussion

SESSION II

Chair: TANJA MICHALSKY, *Bibliotheca Hertziana, Roma*

16.55 | TOMMASO CASINI, *Università IULM, Milano*
La *Pietà* e il *Mosè* di Michelangelo: filmare la violenza e la delicatezza

17.15 | JOSÉPHINE VANDEKERCKHOVE, *Universiteit Gent*
Michelangelo in Motion: The Artist's Sculptures in Mid-Century Films on Art

17.35 | discussion

Wednesday, 26 May 2021

SESSION III

Chair: MARCO RUFFINI, *Sapienza Università di Roma*

14.00 | ILENIA FALBO, *Università della Calabria*
La circolazione dei modelli scultorei michelangioleschi nella stampa erudita romana
di Restaurazione

14.20 | KAROLINA ZGRAJA, *Universität Zürich*
Heinrich Wölfflin's Approach to Art-Historical Analysis of Sculpture in *Die Jugendwerke
des Michelangelo* (1891)

14.40 | MARC MICHAEL MOSER, *Universität Wien*
Der Moses des Michelangelo: Freud and his Material

15.00 | discussion

15.20 | break

SESSION IV

Chair: CLAUDIA CIERI VIA, *Sapienza Università di Roma*

15.35 | GIOVANNA TARGIA, *Kunsthistorisches Institut, Firenze / Universität Zürich*
«Ein Materialfanatiker wie wenige»: note su Erwin Panofsky interprete di Michelangelo

15.55 | EMILY FENICHEL, *Florida Atlantic University*
Michelangelo's *Pietà* in St. Peter's: Reception, Replica, and Relic

16.15 | ROSALIA PAGLIARANI, *Musei Vaticani*
Controfigure eloquenti. Il ruolo delle copie novecentesche della *Pietà* vaticana tra
Esposizioni Universali e restauro

16.35 | discussion